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A copy of this catalog (posted as a PDF file) can be found at our website: www.umass.edu/umpress.



Hanoi Jane

War, Sex, and Fantasies of Betrayal Jerry Lembcke

A provocative analysis of how and why Jane Fonda the person became Hanoi Jane the myth

From Aristophanes' Lysistrata to the notorious Mata Hari and the legendary Tokyo Rose, stories of female betrayal during wartime have recurred throughout human history. The myth of Hanoi Jane, Jerry Lembcke argues, is simply the latest variation on this enduring theme. Like most of the iconic femmes fatales who came before, it is based on a real person, Jane Fonda. And also like its predecessors, it combines traces of fact with heavy doses of fiction to create a potent symbol of feminine perfidy—part erotic warrior-woman Barbarella, part savvy antiwar activist, and part powerful entrepreneur.

Hanoi Jane, the book, deconstructs Hanoi Jane, the myth, to locate its origins in the need of Americans to explain defeat in Vietnam through fantasies of home-front betrayal and the emasculation of the national will-to-war. Lembcke shows that the expression "Hanoi Jane" did not reach the eyes and ears of most Americans until five or six years after the end of the war in Vietnam. By then, anxieties about America's declining global status and deteriorating economy were fueling a populist reaction that pointed to the loss of the war as the taproot of those problems. Blaming the antiwar movement for undermining the military's resolve, many found in the imaginary Hanoi Jane the personification of their stab-in-theback theories.

Ground zero of the myth was the city of Hanoi itself, which Jane Fonda had visited as a peace activist in July 1972. Rumors surrounding Fonda's visits with U.S. POWs and radio broadcasts to troops



combined to conjure allegations of treason that had cost American lives. That such tales were more imagined than real did not prevent them from insinuating themselves into public memory, where they have continued to infect American politics and culture.

Hanoi Jane is a book about the making of Hanoi Jane by those who saw a formidable threat in the Jane Fonda who supported soldiers and veterans opposed to the war they fought, in the postcolonial struggle of the Vietnamese people to make their own future, and in the movements of women everywhere for gender equality.

"This is not a narrowly focused effort to compare the 'real' Jane Fonda to the image of 'Hanoi Jane.' Rather, Lembcke shows how Fonda's demonization played an important part in a powerful rightwing campaign to attribute American defeat in Vietnam to left-wing scapegoats and to reconstitute U.S. power as well as the ideal of aggressive masculinity."

—Christian G. Appy, author of Patriots: The Vietnam War Remembered from All Sides

"Pulsing with brilliant insights and invaluable scholarship, *Hanoi Jane* is much more than a biography of a single myth. It is an exploration of some of the tangled cultural, psychological, and historical strands that constitute American memory of the Vietnam War, memory with profound influence on American culture and behavior in the last quarter of the twentieth century and the first decade of the twenty-first."

—H. Bruce Franklin, author of Vietnam and Other American Fantasies

JERRY LEMBCKE is professor of sociology at The College of the Holy Cross and author of The Spitting Image: Myth, Memory, and the Legacy of Vietnam.

American Studies / Cultural Studies

224 pp.

\$22.95t paper, ISBN 978-1-55849-815-0 \$80.00 cloth, ISBN 978-1-55849-814-3 lune 2010

A volume in the series Culture, Politics, and the Cold War

Mashed Up

Music, Technology, and the Rise of Configurable Culture
Aram Sinnreich

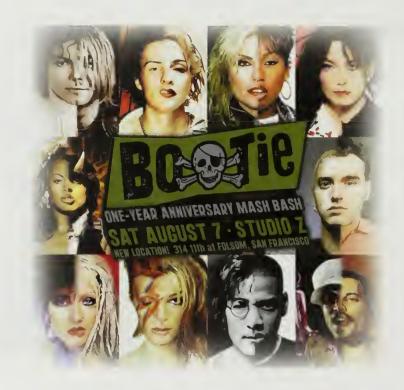
How emerging technologies are reshaping the dynamic between musical regulation and resistance

From ancient times to the present day, writers and thinkers have remarked on the unique power of music to evoke emotions, signal identity, and bond or divide entire societies, all without the benefit of literal representation. Even if we can't say precisely what our favorite melody means, we know very well what kind of effect it has on us, and on our friends and neighbors.

According to Aram Sinnreich, this power helps to explain why music has so often been regulated in societies around the globe and throughout history. Institutional authorities ranging from dynastic China's "Office to Harmonize Sounds" to today's copyright collecting societies like BMI and ASCAP leverage the rule of law and the power of the market to make sure that some musical forms and practices are allowed and others are prohibited.

Yet, despite the efforts of these powerful regulators, musical cultures consistently devise new and innovative ways to work around institutional regulations. These workarounds often generate new styles and traditions in turn, with effects far beyond the cultural sphere.

Mashed Up chronicles the rise of "configurability," an emerging musical and cultural moment rooted in today's global, networked communications infrastructure. Based on interviews with dozens of prominent DJs, attorneys, and music industry executives, the book argues that today's battles over sampling, file sharing, and the marketability of new styles such as "mash-ups" and "techno" presage social change on a far broader scale.



Specifically, the book suggests the emergence of a new ethic of configurable collectivism; an economic reunion of labor; a renegotiation of the line between public and private; a shift from linear to recursive logic; and a new "DJ consciousness," in which the margins are becoming the new mainstream. Whether these changes are sudden or gradual, violent or peaceful, will depend on whether we heed the lessons of configurability, or continue to police and punish the growing ranks of the mashed up.

"The greatest strength of this book is the broad, interdisciplinary range of its appeal: audiences interested in musicology, digital rights, street culture, and many other subjects will find it interesting, and it is written in a style that members of the general public would also appreciate. It is a book that could be assigned to undergraduates who are music majors and for courses in which intellectual property is a theme."
—Elizabeth Losh, author of Virtualpolitik: An Electronic History of Government Media-Making in a Time of War, Scandal, Disaster, Miscommunication, and Mistakes

ARAM SINNREICH is director at OMD Ignition Factory and adjunct professor at New York University's Department of Media, Culture and Communication.

Cultural Studies / American Studies / Music 240 pp

\$24.95 paper, ISBN 978-1-55849-829-7 \$80.00 cloth, ISBN 978-1-55849-828-0 August 2010

A volume in the senes Science/Technology/ Culture

Forever Doo-Wop

Race, Nostalgia, and Vocal Harmony John Michael Runowicz

Explores the history and legacy of a distinctly American musical genre

Music can be a storehouse for emotional, social, and cultural experiences that deepen and acquire greater value over time. This is a book about a particular genre of vocal harmony music called doowop that has accrued deep meaning and affective power among Americans since its inception in the aftermath of World War II. Although the first doo-wop singers were primarily young black males in major American cities, it wasn't long before white working-class teenagers began emulating their rhythm-and-blues harmonies. The racial exchange of this distinctive genre and the social bonding it engendered have had a significant and lasting impact on American musical culture.

In Forever Doo-Wop, John Runowicz traces the history of this music from its origins in nineteenth-century barbershop quartets through its emergence in the postwar era to its nostalgic adulthood from the mid-1960s to today. The book is based on interviews he has conducted and observations he has made over the last twenty-two years working as guitarist, musical director, and second tenor with one of the legendary doo-wop groups, the Cadillacs, on what is popularly known as the "oldies circuit." As a graduate student, he broadened his research to include the wider doo-wop community.

Forever Doo-Wop invites readers to gaze through a window on our society and culture where certain truths are revealed about how white and black Americans coexist and interact, about how popular music functions as a vehicle for nostalgia, and about the role of music making over a long lifetime.



"Runowicz strives to reveal and explain to larger America exactly what doo-wop is, from what cultural arena it springs, and what its musical value, importance, and legacy is. And he succeeds on all counts."

—Robert Pruter, author of *Doowop: The Chicago Scene*

"Forever Doo-Wop is really a pioneering work—the first full-length analytical scholarly book on the entire range of doowop's history, from its roots in the late 1800s to its modern iterations as a species of collective mourning for a lost/imagined past."
—Jeffrey Melnick, author of A Right to Sing the Blues: African Americans, Jews, and American Popular Song

JOHN MICHAEL RUNOWICZ, who holds a PhD in ethnomusicology from New York University, is a professional musician and independent scholar.

American Studies / African American Studies/ Ethnomusicology

224 pp. 6 illus.

\$24.95 paper, ISBN 978-1-55849-824-2 \$80.00 cloth, ISBN 978-1-55849-823-5

September 2010

A volume in the series American Popular Music

Nine Choices

Johnny Cash and American Culture Jonathan Silverman

A revealing cultural biography of a self-made American icon

For much of his career, Johnny Cash opened his shows with the tagline, "Hello, I'm Johnny Cash." This introduction seemed unnecessary, since everyone in the audience knew who he was—the famous musical artist whose career spanned almost five decades, whose troubled life on and off the stage received wide publicity, and whose cragged face seemed to express a depth and intensity not found in any other artist, living or dead.

For Cash, as for many celebrities, renown was the product of both hard work and luck. Often a visionary and always a tireless performer, he was subject to a whirlwind of social, economic, and cultural countercurrents. *Nine Choices* explores the tension between Cash's desire for mainstream success, his personal struggles with alcohol and drugs, and an ever-changing cultural landscape that often circumscribed his options.

Drawing on interviews, archival research, and textual analysis, Jonathan Silverman focuses on Cash's personal and artistic choices as a way of understanding his life, his impact on American culture, and the ways in which that culture in turn shaped him. Cash made decisions about where he would live, what he would play, who would produce his albums, whether he would support the Vietnam War, and even if he would flip his famous "bird"—the iconic image of Cash giving the finger which is now plastered on posters and T-shirts everywhere—in the context of cultural forces both visible and opaque. He made other decisions in con-



sultation with a variety of people, many of whom were chiefly concerned with the reaction of his audiences.

Less a conventional biography than a study of the making of an identity, *Nine Choices* explores how Johnny Cash sought to define who he was, how he was perceived, and what he signified through a series of self-conscious actions. The result, Silverman shows, was a life that was often tumultuous but never uninteresting.

"Focusing on what Johnny Cash *means* to Americans, rather than recounting a straightforward biography or offering traditional music criticism, this book makes the argument that Cash simultaneously embodies the existential search for authenticity at the heart of 1950s American culture and the postmodern self-consciousness

about performing the self that characterized late twentieth-century culture."

—Barbara Ching, author of Wrong's What I Do Best: Hard Country Music and Contemborary Culture.

JONATHAN SILVERMAN is assistant professor of English at the University of Massachusetts Lowell and coauthor of *The World Is a Text: Writing Reading and Thinking about Culture and Its Contexts.*

American Studies / Cultural Studies 288 pp., 24 illus. \$26.95 paper, ISBN 978-1-55849-827-3 \$80.00 cloth, ISBN 978-1-55849-826-6 September 2010

The American College Town

Blake Gumprecht

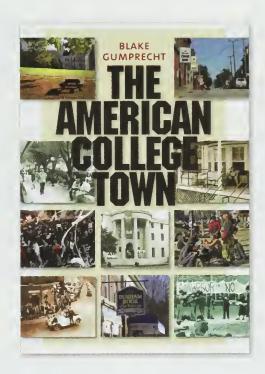
Winner of the J. B. Jackson Prize from the Association of American Geographers

A Choice Outstanding Academic Title

The college town is a unique type of urban place, shaped by the sometimes conflicting forces of youth, intellect, and idealism. The hundreds of college towns in the United States are, in essence, an academic archipelago. Similar to one another, they differ in fundamental ways from other cities and the regions in which they are located.

In this highly readable book—the first work published on the subject—Blake Gumprecht identifies the distinguishing features of college towns, explains why they have developed as they have in the United States, and examines in depth various characteristics that make them unusual. In eight thematic chapters, he explores some of the most interesting aspects of college towns—their distinctive residential and commercial districts, their unconventional political cultures, their status as bohemian islands, their emergence as high-tech centers, and more. Each of these chapters focuses on a single college town as an example, while providing additional evidence from other towns.

Lively, richly detailed, and profusely illustrated with original maps and photographs, as well as historical images, this is an important book that firmly establishes the college town as an integral component of the American experience.



"If a friend should ever ask for a book that epitomizes the best that geography can offer, I recommend Blake Gumprecht's new volume as a near-perfect candidate. He takes a landscape familiar . . . and makes us see it afresh. He dissects its complexity with astonishing thoroughness, using a rich mix of archival material, personal observation, and field interviews. He offers deep case studies, but remembers the need for broader context. Finally, he assembles the total package with spirited, clean prose, some of the best academic writing I have ever seen."—James R. Shortridge, Journal of Cultural Geography

"A collection of intersecting short stories: warm narratives full of colorful anecdotes and supporting actors, out of which the character of the American college town emerges." —M. Ray Witten, *Flagpole*, Athens, Georgia

"Lavishly illustrated, meticulously researched, and enlivened by a former journalist's eye for detail, this will be a classic. Summing Up: Essential."—Choice

"There are red states and blue states, and then there are college towns—a universe of their own, anomalous political creatures. This brilliantly worked-out idea by a University of New Hampshire geographer is that rarest of things—the first full-length study of its subject—and sure to please any academic on your list."

—Carlin Romano, *Philadelphia Inquirer*

BLAKE GUMPRECHT is associate professor and chair of the Department of Geography at the University of New Hampshire.

American Studies / Geography / Sociology 468 pp., 82 illus., 12 maps, 7" x 10" format \$28.95 paper, ISBN 978-1-55849-813-6 March 2010

Expanding the American Mind

Books and the Popularization of Knowledge Beth Luey

A lively exploration of how nonfiction books have kept Americans learning long after leaving college

Over the past fifty years, knowledge of the natural world, history, and human behavior has expanded dramatically. What has been learned in the academy has become part of political discourse, sermons, and everyday conversation. The dominant medium for transferring knowledge from universities to the public is popularization-books of serious nonfiction that make complex ideas and information accessible to nonexperts. Such writers as Carl Sagan, Stephen Jay Gould, Stephen Hawking, Daniel Boorstin, and Robert Coles have attracted hundreds of thousands of readers. As fields such as biology, physics, history, and psychology have changed the ways we view ourselves and our place in the universe, popularization has played an essential role in helping us to understand our world.

Expanding the American Mind begins by comparing fiction and nonfiction—their relative respectability in the eyes of reading experts and in the opinions of readers themselves. It then traces the roots of popularization from the Middle Ages to the present, examining changes in literacy, education, and university politics. Focusing on the period since World War II, it examines the ways that curricular reform has increased interest in popularization as well as the impact of specialization and professionalization among the faculty. It looks at the motivations of academic authors and the risks and rewards



that come from writing for a popular audience. It also explains how experts write for nonexperts—the rhetorical devices they use and the voices in which they communicate.

Beth Luey also looks at the readers of popularizations—their motivations for reading, the ways they evaluate nonfiction, and how they choose what to read. This is the first book to use surveys and online reader responses to study nonfiction reading. It also compares the experience of reading serious nonfiction with that of reading other genres.

Using publishers' archives and editorauthor correspondence, Luey goes on to examine what editors, designers, and marketers in this very competitive business do to create and sell popularizations to the largest audience possible. In a brief afterword she discusses popularization and the Web. The result is a highly readable and engaging survey of this distinctive genre of writing.

BETH LUEY is author of Handbook for Academic Authors, now in its fifth edition, and editor of Revising Your Dissertation: Advice from Leading Editors. For more than twenty-five years, she directed the Scholarly Publishing Program at Arizona State University.

American Studies / Print Culture Studies 224 pp. \$24.95 paper, ISBN 978-1-55849-817-4 \$80.00 cloth, ISBN 978-1-55849-816-7 May 2010

Reading Places

Literacy, Democracy, and the Public Library in Cold War America Christine Pawley

Examines the role of public libraries during a time of national anxiety

This book recounts the history of an experimental regional library service in the early 1950s, a story that has implications far beyond the two Wisconsin counties where it took place. Using interviews and library records, Christine Pawley reveals the choices of ordinary individual readers, showing how local cultures of reading interacted with formal institutions to implement an official literacy policy.

Central to the experiment were well-stocked bookmobiles that brought books to rural districts and the one-room schools that dotted the region. Three years after the project began, state officials and local librarians judged it an overwhelming success. Library circulation figures soared to two-and-a-half times their previous level. Over 90 percent of grade-school children in the rural schools used the bookmobile service, and their reading scores improved beyond expectation.

Despite these successes, however, local communities displayed deeply divided reactions. Some welcomed the bookmobiles and new library services whole-heartedly, valuing print and reading as essential to the exercise of democracy, and keen to widen educational opportunities for children growing up on hardscrabble farms where books and magazines were rare. Others feared the intrusion of government into their homes and communities, resented the tax increases that library services entailed, and complained about the subversive or immoral nature of some books.



Analyzing the history of tensions between various community groups, Pawley delineates the long-standing antagonisms arising from class, gender, and ethnic differences which contributed to a suspicion of official projects to expand education. Relating a seemingly small story of library policy, she teases out the complex interaction of reading, locality, and cultural difference. In so doing, she illuminates broader questions regarding libraries, literacy, and citizenship, reaching back to the nineteenth century and forward to the present day.

"This book is alive with the voices of oral interviews and a density of wonderful details relating to rural Wisconsin's encounter with modern print culture.

... Though the book is a case study, its recourse to multiple layers of analysis and its comprehensive attention to the lived experience of individual readers and workers will be of wide significance, helping scholars and students of the book to think more fully about their objects of study and the questions they bring to them."

—Thomas Augst, coeditor of Institutions of Reading: The Social Life of Libraries in the United States

CHRISTINE PAWLEY is director of the School of Library and Information Studies at the University of Wisconsin–Madison and director of the Center for the History of Print Culture in Modern America. She is author of Reading on the Middle Border: The Culture of Print in Late-Nineteenth-Century Osage, Iowa, which won the Benjamin F. Shambaugh Award of the State Historical Society of Iowa.

American Studies / Print Culture Studies 272 pp. \$28.95 paper, ISBN 978-1-55849-822-8 \$80.00 cloth, ISBN 978-1-55849-821-1 June 2010

A volume in the series Studies in Print Culture and the History of the Book

Measuring America

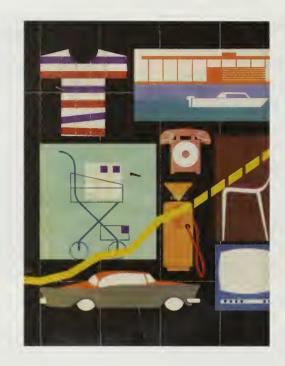
How Economic Growth Came to Define American Greatness in the Late Twentieth Century Andrew L. Yarrow

Examines the rise of economic thinking in the United States after World War II

The United States has always fancied itself a nation apart—"exceptional" in its values, traditions, and way of life. For most of the country's history, ideas about what made America distinctive generally were framed in terms of a liberal idealism rooted in the thought of John Locke and articulated by Jefferson, Madison, and other Founders. While some commentators also observed that the United States was a land of plenty, it wasn't until the mid-twentieth century that material abundance emerged as the principal standard of American "greatness," as measured by a host of new economic indicators.

Beginning in earnest in the wake of World War II, opinion-shapers in politics, business, academia, the media, the schools, and public diplomacy gloried in the nation's booming economy. Where "plenty" had once been a largely abstract concept, it was now quantifiable, thanks to new national income accounting and other economic data collection and analysis techniques. One could tally up production and consumption of an ever-expanding cornucopia of goods and services that made up the gross national product (GNP), the king of postwar statistics. American preeminence and American identity were increasingly linked with this measurable prosperity, presented in the language of a newly influential economics profession.

In Measuring America, Andrew L. Yarrow explores this history, telling two



parallel, interlocking stories—of how economic ideas came to have vastly greater influence on American culture after World War II, and how those ideas dovetailed with a growing belief that the meaning and value of the United States resided in its material output. How and why this new way of "measuring America" developed, how it was expressed, and what it has meant and means for Americans today are the subject of this well-researched and insightful book.

ANDREW L. YARROW is vice president and Washington director of Public Agenda and author of Forgive Us Our Debts:
America's Public Debt Crisis and How It Affects All Americans. He teaches U.S. history at American University.

American History / American Studies 272 pp. \$26.95 paper, ISBN 978-1-55849-835-8 \$80.00 cloth, ISBN 978-1-55849-834-1 August 2010

Perfectly Average

The Pursuit of Normality in Postwar America Anna Creadick

Analyzes the ascendancy of the cultural ideal of the "normal" in the aftermath of World War II

At the end of World War II, many Americans longed for a return to a more normal way of life after decades of depression and war. In fact, between 1945 and 1963 the idea of "normality" circulated as a keyword in almost every aspect of American culture. But what did this term really mean? What were its parameters? Whom did it propose to include and exclude?

In *Perfectly Average*, Anna Creadick investigates how and why "normality" reemerged as a potent homogenizing category in postwar America. Working with scientific studies, material culture, literary texts, film, fashion, and the mass media, she charts the pursuit of the "normal" through thematic chapters on the body, character, class, sexuality, and community.

Creadick examines such evidence as the "Norm and Norma" models produced during the war by sexologists and anthropologists-statistical composites of "normal" American bodies. In 1945, as thousands of Ohio women signed up for a Norma Look-Alike contest, a "Harvard Study of Normal Men" sought to define the typical American male according to specific criteria, from body shape to upbringing to blood pressure. By the early 1950s, the "man in the gray flannel suit" had come to symbolize what some regarded as the stultifying sameness of the "normalized" middle class. Meanwhile, novels such as From Here to Eternity and Peyton Place both supported and challenged normative ideas about gender, race, and



sexuality, even as they worked to critique the postwar culture of surveillance—watching and being watched—through which normalizing power functioned.

As efforts to define normality became increasingly personal, the tensions embedded in its binary logic multiplied: Was normal descriptive of an average or prescriptive of an ideal? In the end, Creadick shows, a variety of statistics, assumptions, and aspirations converged to recast "normality" not as something innate or inborn, but rather as a quality to be actively pursued—a standard at once highly seductive and impossible to achieve because it required becoming *perfectly* average.

"What makes this an especially compelling book is not only the thoroughness of the research but the ease with which difficult theoretical arguments are woven into the analysis. It is a very readable text."

—Ardis Cameron, author of Looking for America: The Visual Production of Nation and People

ANNA CREADICK is assistant professor of English at Hobart and William Smith Colleges.

American Studies / American History

240 pp., 35 illus.

\$26.95 paper, ISBN 978-1-55849-806-8 \$80.00 cloth, ISBN 978-1-55849-805-1 August 2010

A volume in the series Culture, Politics, and the Cold War

Influenza and Inequality

One Town's Tragic Response to the Great Epidemic of 1918 Patricia J. Fanning

A dramatic account of the deadly spread of influenza through a Massachusetts town in 1918

The influenza epidemic of 1918 was one of the worst medical disasters in human history, taking close to thirty million lives worldwide in less than a year, including more than 500,000 in the United States. What made this pandemic even more frightening was the fact that it occurred when death rates for most common infectious diseases were diminishing. Still, an epidemic is not merely a medical crisis; it has sociological, psychological, and political dimensions as well. In Influenza and Inequality, Patricia J. Fanning examines these other dimensions and brings to life this terrible episode of epidemic disease by tracing its path through the town of Norwood, Massachusetts.

By 1918, Norwood was a small, ethnically diverse, industrialized, and stratified community. Ink, printing, and tanning factories were owned by wealthy families who lived privileged lives. These industries attracted immigrant laborers who made their homes in several ethnic neighborhoods and endured prejudice and discrimination at the hands of native residents. When the epidemic struck, the immigrant neighborhoods were most affected; a fact that played a significant role in the town's response—with tragic results.

This close analysis of one town's struggle illuminates how even well-intentioned elite groups may adopt and implement strategies that can exacerbate rather than relieve a medical crisis. It is a cautionary



tale that demonstrates how social behavior can be a fundamental predictor of the epidemic curve, a community's response to crisis, and the consequences of those actions.

"In a brilliant combination of scholarship and compassion, Fanning brings to life the Amercan experience of the devastating 1918 flu epidemic. That blow passed, but surprise outbreaks still threaten our world. We ignore the politics of community response, where the life-saving decisions are made, only at our peril."

—Jeanne Guillemin, author of Anthrax: The Investigation of a Deadly Outbreak

PATRICIA J. FANNING is associate professor of sociology at Bridgewater State College and author of *Through an Uncommon Lens: The Life and Photography of F. Holland Day.*

Sociology / Public Health / New England 192 pp., 27 illus. \$22.95 paper, ISBN 978-1-55849-812-9 \$80.00 cloth, ISBN 978-1-55849-811-2 September 2010

Domestic Broils

Shakers, Antebellum Marriage, and the Narratives of Mary and Joseph Dyer Edited with an introduction by Elizabeth A. De Wolfe

Reconstructs the bitter and widely publicized marital dispute between two early nineteenth-century Shakers

In 1813, Joseph Dyer, his wife Mary, and their five children joined the Shaker community in Enfield, New Hampshire. Joseph quickly adapted to the Shaker way of life, but Mary chafed under its strictures and eventually left the community two years later. When the local elders and her husband refused to release the couple's children to Mary, she embarked on what would become a fifty-year campaign against the Shakers, beginning with the publication in 1818 of A Brief Statement of the Sufferings of Mary Dyer. The following year the Shakers countered by publishing Joseph's A Compendious Narrative, a scathing attack on what the title page called "the character, disposition and conduct of Mary Dyer."

Reproduced here for the first time since their original publication, the Dyers' dueling accounts of the breakup of their marriage form the core of Domestic Broils. In Mary's telling, the deceptions of a cruel husband, backed by an unyielding Shaker hierarchy, destroyed what had once been a happy, productive family. Joseph's narrative counters these claims by alleging that Mary abused her children, neglected her husband, and engaged in extramarital affairs.

In her introduction to the volume, Elizabeth De Wolfe places the Dyers' marital dispute in a broader historical context, drawing on their personal testi-



mony to examine connected but conflicting views of marriage, family life, and Shakerism in the early republic. She also shows how the growing world of print facilitated the transformation of a private family quarrel into a public debate. Salacious, riveting, and immensely popular throughout New England, the Dyers' narratives not only captured imaginations but also reflected public anxieties over rapid cultural change in antebellum America.

"A significant contribution that simultaneously dissects and contextualizes two primary sources relevant to women's studies, religious studies, communal studies, gender studies, and the history of the early American republic." —Christian Goodwillie, coeditor of

Millennial Praises: A Shaker Hymnal

ELIZABETH A. DE WOLFE is professor of history at the University of New England.

American Studies / Gender Studies / New England

128 pp., 2 illus. \$19.95 paper, ISBN 978-1-55849-808-2 \$80.00 cloth, ISBN 978-1-55849-807-5 July 2010

Boston

Voices and Visions Shaun O'Connell

A rich selection of writings by notable preachers, politicians, poets, novelists, essayists, and diarists

"New England was founded consciously, and in no fit of absence of mind," observed historian Samuel Eliot Morison on the establishment of the Bay Colony in 1630 on the narrow, mountainous Shawmut peninsula of what became Massachusetts. That self-conscious presence of mind has endured for four centuries. Boston has been shaped and sustained by observation, imagination, and interpretation. As a result, the evolving vision of Boston has yielded a compelling literary record.

In this wide-ranging anthology, Shaun O'Connell includes a generous sampling of those who have recorded, revised, and redefined the vision of Boston. Anne Bradstreet, Nathaniel Hawthorne, Henry James, W. E. B. Du Bois, Mary Antin, Edwin O'Connor, John Updike, and many others eloquently evoke and explain Boston in these pages.

From John Winthrop's "city upon a hill" sermon, delivered aboard the Arbella before his followers landed in 1630 in the place they would call Boston, to Robert Lowell's "For the Union Dead," a poem delivered in Boston's Public Garden in 1960, writers have continued to invoke the high purposes for which the city was founded, sometimes in praise of the city, but often in what Robert Frost named a "lover's quarrel," in works that called attention to the city's failures to fulfill its promises. In the twenty-first century some writers continue to celebrate or to castigate the city, while others look back to Boston's origins to reassess its founders and renew its covenant of high purpose.

This is an interpretive anthology one that includes commentary as well as



writings. Section introductions provide historical and biographical context, offer analysis that stresses the thematic relevance of each selection, and explore the pattern of their relations. Rather than present a random array of writers who happen to have been Greater Bostonians, O'Connell focuses on those authors who possessed a commitment to the sense of place, those who addressed Boston not only as a geographical, social, and political entity but as an image, idea, and site of symbolic values.

"This excellent anthology brings together a broad, diverse, and well-chosen collection of primary readings, with substantial introductory essays for each of the six sections. . . . New voices such as Michael Patrick MacDonald, Roland Merullo, and Eve LaPlante join familiar Boston literary luminaries. . . . O'Connell's introductions are informed, well written, and effectively frame the varied voices and selections that are included in the anthology's sections." —Joseph A. Conforti, author of Imagining New England: Explorations of Regional Identity from the Pilgrims to the Mid-Twentieth Century

SHAUN O'CONNELL is professor of English at the University of Massachusetts Boston. He is author of Imagining Boston: A Literary Landscape and Remarkable, Unspeakable New York.

New England / Literary Studies / Reference 384 pp. \$29.95 paper, ISBN 978-1-55849-820-4 \$80.00 cloth, ISBN 978-1-55849-819-8 September 2010

Mapping Norwood

An Irish American Memoir Charles Fanning

A noted scholar evokes the world of his childhood and investigates certain family mysteries

As the title indicates, this memoir is an act of map making, of plotting out overlapping territories—topographical, temporal, and psychological. Centered on family life in a Massachusetts town from the 1920s to the 1960s, the author's investigation extends outward to include the Boston area from colonial times to the recent past, encounters with Boston's Museum of Fine Arts and with Harvard College, the American Civil War, and Ireland and Germany in the nineteenth century.

Charles Fanning re-creates the landscape of childhood and adolescence in a place and time both ordinary and rich with possibility. An expert on Irish immigration, he was born and raised in Norwood, Massachusetts, twelve miles outside of Boston, where Yankee and Irish cultures bumped against each other. The narrative traces his personal growth, shaped by family, school, baseball, radio drama, and art. He was the first in his family to attend college, and the book ends with his undergraduate experience at Harvard, class of 1964.

Along with this coming-of-age story, Mapping Norwood features forays back in time, including chapters on each of Fanning's parents and historical excavations and meditations on three ancestors. Guided by his own experience as a scholar, the pressure of these chapters is epistemological—the thrill of the hunt toward knowing.

Fanning's great-grandfather, John Fanning, disappeared from the family in the late 1880s, and a chapter chronicles the discovery of "Walking John's" fifty



years of hidden later life in East St. Louis, Illinois, where he died alone in 1946. Fanning's great-great-grandfather, Winslow Radcliffe, was a veteran of the 35th Massachusetts Infantry in the Civil War, and the author traces this regiment through the horrors of Antietam and Fredericksburg, by means of diaries and letters by four men from Winslow's company. The evidence gleaned helps explain Winslow's suicide after the war. An Irish immigrant ancestor, Phillip Fanning, came to Boston from County Monaghan just after the Great Famine of the late 1840s. Relying on historical research, Fanning imagines vividly the lives led by Phillip's family and thousands like them in the wake of Ireland's nineteenth-century catastrophe.

"In this well-crafted book, Charles Fanning adds his own voice to those he identified in his critically acclaimed *The Irish Voice*. In addition to mapping his journey from boyhood, he carefully and

sympathetically retrieves the stories of his lrish and lrish American forebears."

—Maureen O'Rourke Murphy, coauthor of An Irish Literature Reader: Poetry, Prose, Drama

CHARLES FANNING is professor of English and history and Distinguished Scholar Emeritus at Southern Illinois University. His previous books have won the Frederick Jackson Turner Award of the Organization of American Historians, the American Book Award from the Before Columbus Foundation, and the American Conference for Irish Studies Award for Literary Criticism.

Memoir / Irish American Studies / New England 336 pp., 22 illus. \$29.95 paper, ISBN 978-1-55849-810-5 \$80.00 cloth, ISBN 978-1-55849-809-9 August 2010

Carbine

Stories Greg Mulcahy

Winner of the Juniper Prize for Fiction

Inhabiting a world that offers no guarantee of any veracity, the characters in these peculiar stories are driven to and goaded by compulsive and perhaps pointless reflection. They are haunted by unrelenting consciousness and knowledge of failure, yet are, at best, ambivalent toward any conventional equation of success. Theirs is a world of broken relationships, futile memory, constant appetite, and the certain knowledge that they are winding down in a culture in which it is impossible to do—or know—the right thing. Frustrated and obsessed, they cannot articulate their lives and are entranced by the strangeness of the everyday.

Written with keen intelligence and biting humor, *Carbine* is a book about the ridiculousness of contemporary life—a book about what cannot be said.

"Carbine is powerful work that reaches for the weightiest of matters: mortality, dementia, pain, anger, god, anxiety, amnesia, suicide, the failures of spirit and body. These stories are also very funny, in the way that wisdom, plainly spoken, is funny. Compression here is often frightening and brilliant. The mind set down on the page is given to swerves and volatility, to short fragments and interrupted thoughts. . . . Rage energizes these stories without embittering them; the narrator common among them is a man in his middle years whose potential for violence, and love, vulnerability, and fury, is unshakeable." -Noy Holland, contest judge and author of What Begins with Bird.



"The men in Greg Mulcahy's trigger-ready stories are bewildered and enraged by a world that looks like some awful funhouse of consumption. This devastating, sometimes wickedly funny book is chillingly on-target about the distortion of self in a culture that insists on compliance."

—Dawn Raffel, author of Carrying the Body and In the Year of Long Division

"Blurbs are frauds. Speech synopsizing speech, can it but be false? The only thing is the thing itself—in this case, Greg Mulcahy. All of him, packing, strapped, armed—a menace to your community."

—Gordon Lish, author of Krupp's Lulu and Arcade, or How to Write a Novel

GREG MULCAHY is president of the Minnesota State College Faculty. He is author of a previous story collection, Out Of Work, published by Knopf in 1993, and a novel, Constellation.

Fiction 176 pp. \$22.95t paper, ISBN 978-155849-818-1 June 2010

Wolf Lake, White Gown Blown Open

Poems Diane Seuss

Winner of the Juniper Prize for Poetry

Diane Seuss's poems grow out of the fertile soil of southwest Michigan, bursting any and all stereotypes of the Midwest and turning loose characters worthy of Faulkner in their obsession, their suffering, their dramas of love and sex and death. The first section of this collection pays homage to the poet's roots in a place where the world hands you nothing and promises less, so you are left to invent yourself or disappear. From there these poems both recount and embody repeated acts of defiant self-creation in the face of despair, loss, and shame, and always in the shadow of annihilation.

With darkly raucous humor and wrenching pathos, Seuss burrows furiously into liminal places of no dimension—state lines, lakes' edges, the space "between the m and the e in the word amen." From what she calls "this place in-between" come profane prayers in which "the sound of hope and the sound of suffering" are revealed to be "the same music played on the same instrument."

Midway through this book, a man tells the speaker that beauty is that which has not been touched. This collection is a righteous and fierce counterargument: in the world of this imagination, beauty spills from that which has been crushed, torn, and harrowed. "We receive beauty," Seuss writes, "as a nail receives / the hammer blow." This is the poetry that comes only after the white dress has been blown open—the poetry of necessity, where a wild imagination is the only hope.



"In Wolf Lake, White Gown Blown Open we are introduced to a poetry both gentle and heart-breaking—and ferocious. In these fractured, yet lyrical, narratives and voices, there is a remarkable new way of approaching the terrible clarity of beauty and horror in this world. Diane Seuss writes with the intensity of a soothsayer. These poems spring from the depths of a hypnotic sensibility. They exist in the best of the literary and oral traditions—a love of language revealed in the use of all of its tools. Here is a poet vocalizing so much of what it means to be alive that I felt afraid at times to put the book down or to blink." - Laura Kasischke, author of In a Perfect World and Feathered

"For all its considerable invention, wit, tonal complexity, and vivid imagery—not to mention its economy and concentration—Diane Seuss's work is never content to settle for craft. There is an insistently human connection to experience in each of her poems."
—Stuart Dybek, author of Streets in Their Own Ink

"Diane Seuss's poems take us to a place 'beyond the jurisdiction / of the sentence: (to) a secret place, bordered by lilacs.' I could say they were 'compelling' (they are astonishingly so). I could say this poet was 'the best poet of her generation' (she just might be). What I want to say is that sometimes the pure products of America go crazy in a way that changes everything. When was the last time you picked up a book of poems and couldn't for the life of you put it down?" — Gail Wronsky, author of Blue Shadow behind Everything Dazzling and Poems for Infidels

DIANE SEUSS is writer-in-residence at Kalamazoo College. Her first poetry collection, *It Blows You Hollow*, was published in 1998 by New Issues Press. Her poems have been published in several anthologies and in many literary magazines, including *Poetry*, *New Orleans Review*, *North American Review*, and *The Georgia Review*.

Poetry

88 pp.

\$15.95t paper, ISBN 978-1-55849-825-9

April 2010

Companionship in Grief

Love and Loss in the Memoirs of C. S. Lewis, John Bayley, Donald Hall, Joan Didion, and Calvin Trillin Jeffrey Berman

An insightful analysis of how five prominent writers coped with the death of a beloved spouse

In Companionship in Grief, Jeffrey Berman focuses on the most life-changing event for many people—the death of a spouse. Some of the most acclaimed memoirs of the past fifty years offer insights into this profound loss: C. S. Lewis's A Grief Observed; John Bayley's three memoirs about Iris Murdoch, including Elegy for Iris; Donald Hall's The Best Day the Worst Day; Joan Didion's best-selling The Year of Magical Thinking; and Calvin Trillin's About Alice. These books explore the nature of spousal bereavement, the importance of caregiving, the role of writing in recovery, and the possibility of falling in love again after a devastating loss. Throughout his study. Berman traces the theme of love and loss in all five memoirists' fictional and nonfictional writings as well as in those of their spouses, who were also accomplished writers.

Combining literary studies, grief and bereavement theory, attachment theory, composition studies, and trauma theory, Companionship in Grief will appeal to anyone who has experienced love and loss. Berman's research casts light on five remarkable marriages, showing how auto-biographical stories of love and loss can memorialize deceased spouses and offer wisdom and comfort to readers.



"Jeffrey Berman's examination of each partner's writings gives this book its unique perspective. I know of no other work like his in thanatology; Companionship in Grief will make a significant contribution to persons interested in death, dying, and bereavement."—David Balk, editor-in-chief, Handbook of Thanatology: The Essential Body of Knowledge for the Study of Death, Dying, and Bereavement

"This is a book that will be interesting to theorists of grief and grieving and to critics of contemporary British and American literature while at the same time appealing to general readers who have themselves experienced crucial losses—or fear them."
—Sandra M. Gilbert, author of Death's Door: Modern Dying and the Way We Grieve

JEFFREY BERMAN is professor of English at the University at Albany. His previous books include Risky Writing: Self-Disclosure and Self-Transformation in the Classroom; Surviving Literary Suicide; and Diaries to an English Professor: Pain and Growth in the Classroom.

Literary Studies / Death and Bereavement 288 pp. \$26.95 paper. ISBN 978-1-55849-804-4 \$80.00 doth, ISBN 978-1-55849-803-7 August 2010

Translation, Resistance, Activism

Edited by Maria Tymoczko

Essays on the role of translators as agents of change

More than merely linguistic transposition, translation is a vector of power, resistance, rebellion, and even revolution. Exploring these facets of the ideology of translation, the contributors to this volume focus on the agency of translators and their activism. Spanning two centuries and reaching across the globe, the essays examine the varied activist strategies of key translators and translation movements.

From silence to radical manipulation of texts, translation strategies are instrumental in significant historical interventions and cultural change. Translation plays a pivotal role in ideological dialogue and struggle, including resistance to oppression and cultural straitjackets of all types, from sexual puritanism to military dictatorships. Situated in their own space, time, history, and political contexts, translators promote ideological agendas by creating new cultural narratives, pragmatically adjusting tactics so as to maximize the social and political impact.

The essays in this volume explore ways to read translations as records of cultural contestation and ideological struggle; as means of fighting censorship, physical coercion, cultural repression, and political dominance; and as texts that foster a wide variety of goals from cultural nationalism to armed confrontation. Translations are set in relief as central cultural documents rather than derivative, peripheral, or marginalized productions. They are seen as forms of ethical, political, and ideological activity rather than as mere communicative transactions or creative literary exercises.

The contributors demonstrate that



engaged and activist translations are performative acts within broader political and ideological contexts. The essays detail the initiative, resourcefulness, and courage of individual translators, whose willingness to put themselves on the line for social change can sometimes move the world.

In addition to Maria Tymoczko, contributors include Pua'ala'okalani D. Aiu, Brian James Baer, Mona Baker, Paul F. Bandia, Georges L. Bastin, Nitsa Ben-Ari, Ángela Campo, Antonia Carcelen-Estrada, Álvaro Echeverri, Denise Merkle, John Milton, and Else R.P. Vieira.

"The scholarship in this volume is meticulous and impeccable. . . . Because of the wide range of situations considered in the essays and because the notion of resistance is significant in many different disciplines, the volume should appeal to readers in a broad spectrum of fields beyond translation studies."

—Carol Maier, coeditor of Between Languages and Cultures: Translation and Cross-Cultural Texts MARIA TYMOCZKO is professor of comparative literature at the University of Massachusetts Amherst. She is coeditor of *Translation and Power* and author of *Enlarging Translation*, Empowering *Translators*.

Translation Studies

304 pp.

\$26.95 paper, ISBN 978-1-55849-833-4 \$80.00 cloth, ISBN 978-1-55849-832-7 August 2010

Images of Black Modernism

Verbal and Visual Strategies of the Harlem Renaissance Miriam Thaggert

Examines the intersecting contributions of writers and visual artists during a key period in African American cultural history

Focusing on the years from 1922 to 1938, this book revisits an important moment in black cultural history to explore how visual elements were used in poems, novels, and photography to undermine existing stereotypes. Miriam Thaggert identifies and analyzes an early form of black American modernism characterized by a heightened level of experimentation with visual and verbal techniques for narrating and representing blackness. The work of the writers and artists under discussion reflects the creative tension between the intangibility of some forms of black expression, such as spirituals, and the materiality of the body evoked by other representations of blackness, such as "Negro" dialect.

By paying special attention to the contributions of photographers and other visual artists who have not been discussed in previous accounts of black modernism, Thaggert expands the scope of our understanding of the Harlem Renaissance and contributes to a growing recognition of the importance of visual culture as a distinct element within, and not separate from, black literary studies.

Thaggert trains her critical eye on the work of James Weldon Johnson, Nella Larsen, George Schuyler, Carl Van Vechten, James Van Der Zee, and Aaron Siskind—artists who experimented with narrative and photographic techniques in order to alter the perception of black



images and to question and reshape how one reads and sees the black body. Examining some of the more problematic authors and artists of black modernism, she challenges entrenched assumptions about black literary and visual representations of the early to mid twentieth century.

Thaggert concludes her study with a close look at the ways in which Harlem and the Harlem Renaissance were reimagined and memorialized in two notable texts—Wallace Thurman's 1932 satire Infants of the Spring and the Metropolitan Museum of Art's controversial 1969 exhibition "Harlem on My Mind: The Cultural Capital of Black America, 1900–1968."

MIRIAM THAGGERT is assistant professor of English and African American studies at the University of Iowa.

Black Studies / American Studies 256 pp., 19 illus. \$28.95 paper, ISBN 978-1-55849-831-0 \$80.00 cloth, ISBN 978-1-55849-830-3 September 2010

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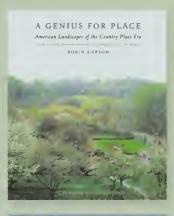
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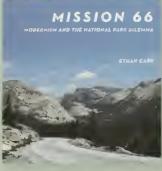
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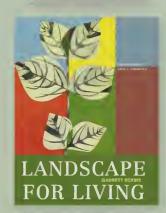
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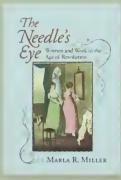


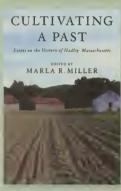


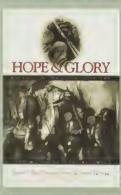














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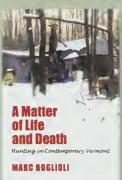
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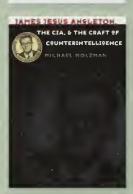
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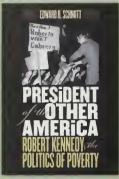




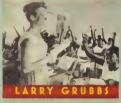


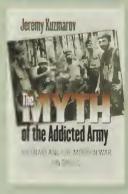


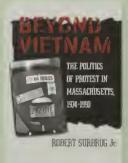












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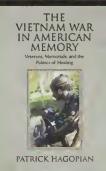
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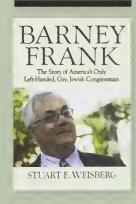
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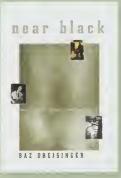
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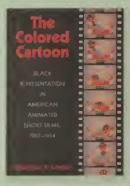






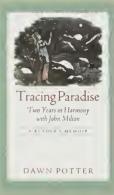














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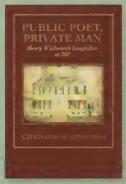
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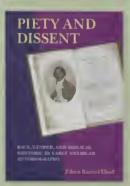












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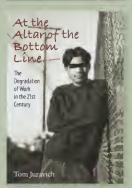
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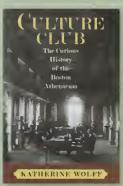
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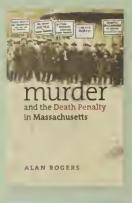






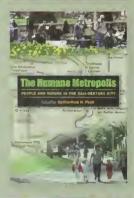


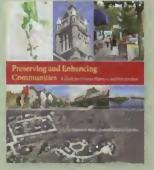












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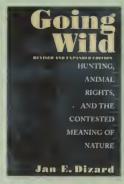
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